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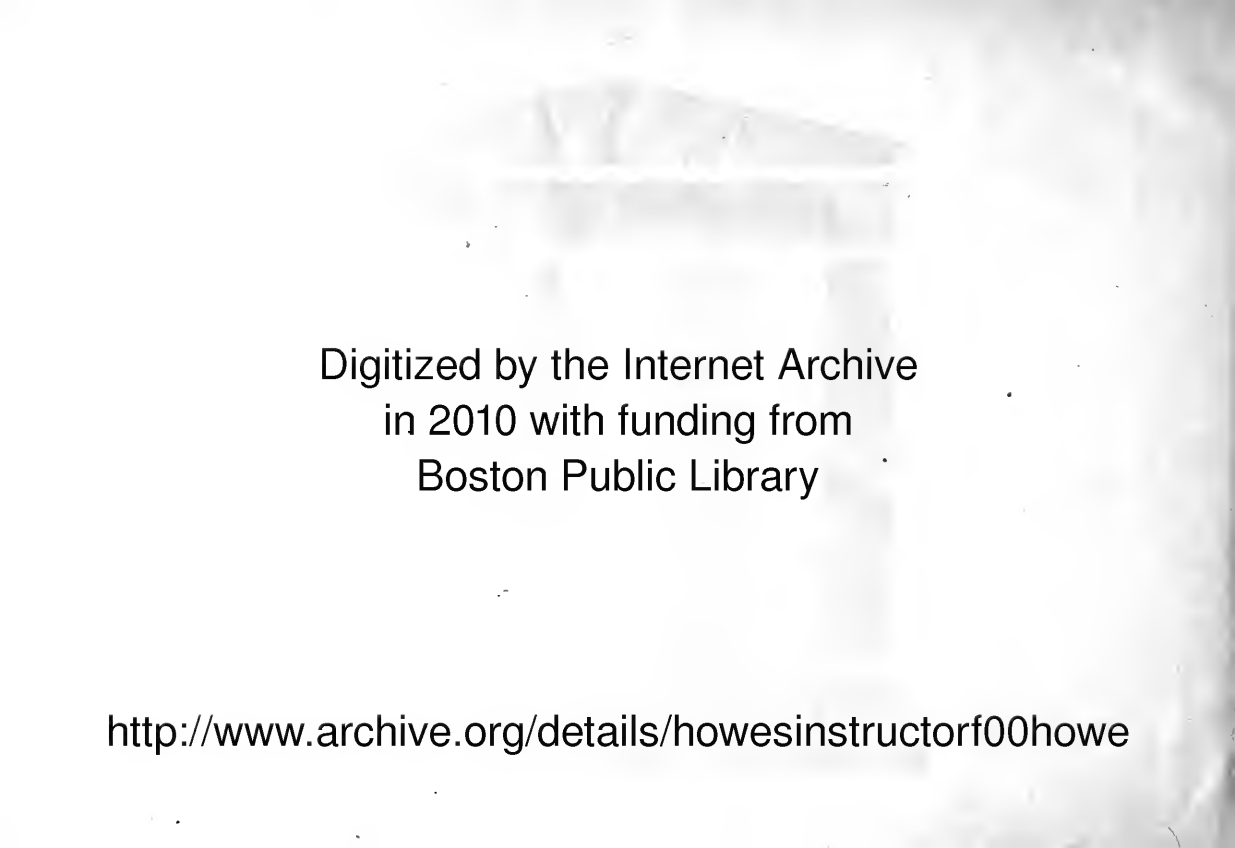


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HOWE'S INSTRUCTOR

FOR THE

GUITAR

CONTAINING

NEW AND COMPLETE INSTRUCTIONS.

TO WHICH IS ADDED

A SELECTION OF CELEBRATED WALTZES, POLKAS, &c

TOGETHER WITH

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COMPILED BY ELIAS HOWE.

BOSTON

PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST.

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Feb 21, 1891.
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MUSICAL INSTRUCTIONS.

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTER OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER

Whole Sound.

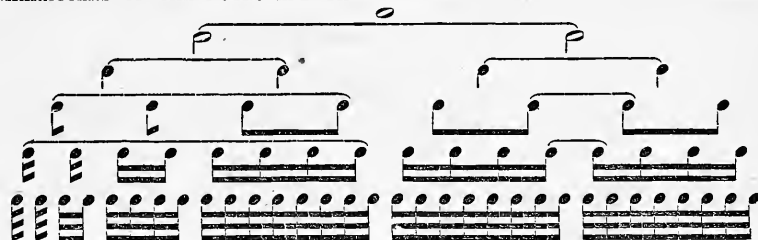
Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.



1 Semibreve
is equal to
2 Minims.

4 Crotchets.

8 Quavers.

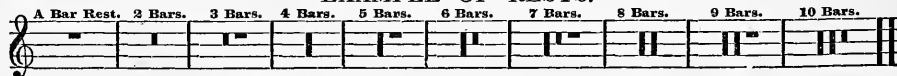
16 Semiquavers.

32 Demisemiquavers.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.



EXAMPLE OF RESTS.



A dot after a Note, or Rest, makes the Note or Rest half as long again.



MUSICAL INSTRUCTIONS

A **Tie or Slur** — placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

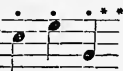
This style of playing is termed in Italian, **Legato**, written thus,



The opposite style of playing termed **Staccato**, denotes distinctness and shortness of sound, written thus,



or written thus:



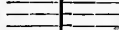
means less Staccato, and thus:



means still less Staccato.

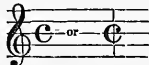


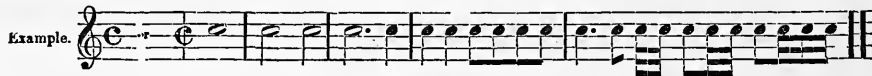
TIME AND ITS DIVISIONS.

The **BAR**, made thus,  divides a musical Composition into **EQUAL** Portions of Time.

Time is divided into two Sorts; **COMMON** and **TRIPLE**; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.



When marked thus,  the Bar contains two Crotchets or their Equivalent.

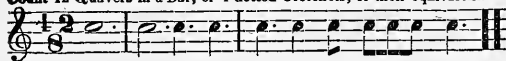


Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

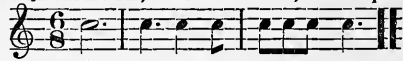
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



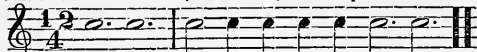
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



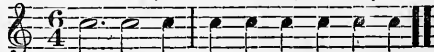
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

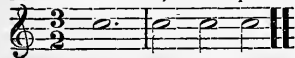
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



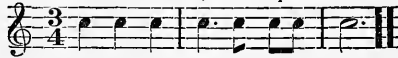
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

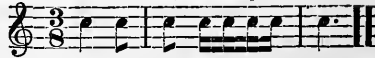
Three Minims in a Bar, or their equivalent.



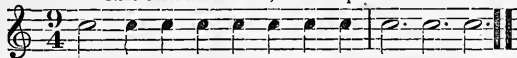
Three Crotchets in a Bar, or their equivalent.



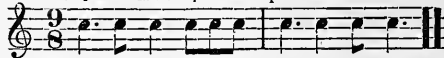
Three Quavers in a Bar, or their equivalent



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

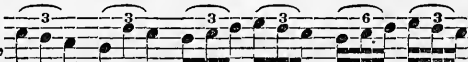


Compound Triple Time is seldom used in Modern Music.

The Figures, which mark the time, have a reference to the Semibreve; the lower Number, showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example, $\frac{3}{4}$ denotes that the Semibreve is divided into four Parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight Parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

The Figure of 3 placed over three  called TRIPLETS, Denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six Notes must be performed within the time of four of the same kind.

EXERCISES

ACCIDENTS

Each Sound may be altered by adding any of the following Signs

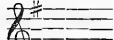
A SHARP \sharp placed before a Note, raises it a Semitone or Halftone

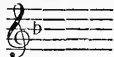
A FLAT \flat placed before a Note, lowers it a Semitone or Halftone: and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A DOUBLE or Chromatic SHARP \times raises the Note two Semitones.

A Double FLAT $\flat\flat$ lowers the Note two Semitones.

A NATURAL \natural takes away the effect of a Sharp, or Flat, whether single or double: and a $\sharp\sharp$ or $\flat\flat$ reinstates the single Sharp or Flat.

When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece, except where the Sharp is contradicted by the Natural.

When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece, except where contradicted by the Natural

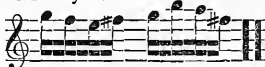
The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a Piece, it affects all the following Notes of the same name contained in the same Bar, it is then called an Accidental Sharp, Flat, or Natural.

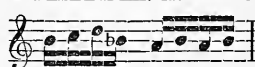
1st EXAMPLE. As Written.



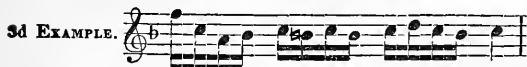
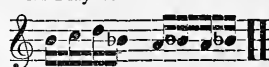
As Played.



2nd EXAMPLE. As Written.



As Played.



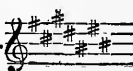
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next

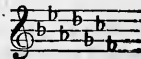


And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th.

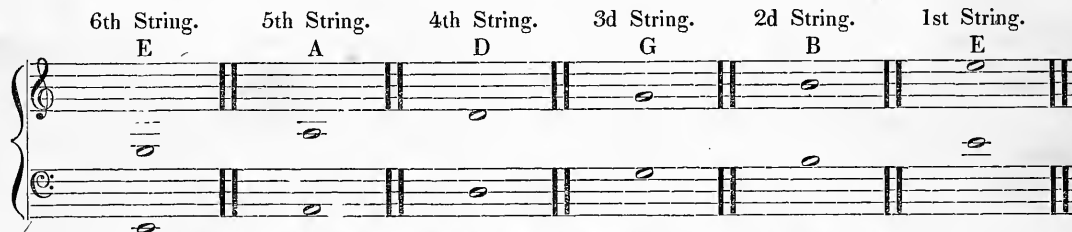


The order of FLATS at the Clef, ascending by a 4th and descending by a 5th.



METHOD OF THE SPANISH GUITAR.

THE SPANISH GUITAR has but six strings, three silver and three catgut; they are called E, A, D, G, B, E. It must be remarked, however, that the real tones of the Spanish Guitar are all an octave lower in relation to the established concert pitch than written on the staff, and consequently the following notes, though differently expressed in Guitar and Piano Forte music, ought to sound in unison on the two instruments.



POSITION of the SPANISH GUITAR, and of the HANDS.

After being seated on a chair of moderate height, the Guitar should be brought gently near the body, without being pressed too closely to it, the neck raised a little above the shoulders, and supported by the first joints of the thumb and fore-finger of the left hand; the rest of the fingers should be bent to a circular position, and be placed above the strings, which is easily done by bending the wrist.

The right hand should be placed over the body of the instrument, the little finger resting on the sound-board, a support to the hand, not far from the first or E string, and rather nearer the bridge than the sound-hole. The hand will then assume a semicircular form over the strings, the thumb and first three fingers being freely bent, and at liberty to be used according as the nature of the passages may require.

The three silver strings are generally struck with the thumb. It is customary for ladies to attach a ribbon to each end of the Guitar, and sling it over the left shoulder; this, to a certain extent, sustains the instrument, and leaves the hands more at liberty for passages requiring execution.

To draw forth the finest tone care should be taken to bend every finger after having struck the string, each finger of the left hand should likewise press the strings very close to the fret by which the sound is formed.

THE LEFT HAND.

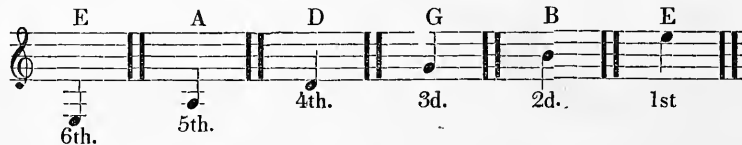
The numbers 1, 2, 3, 4, will indicate the fingers of the left hand, and the frets on which they should be placed; this mark \circ will designate the open string.

THE RIGHT HAND.

The thumb of the right hand will be designated by a cross \times , and the other fingers by the figures 1, 2, 3

METHOD of TUNING the GUITAR.

This is perhaps one of the greatest, and unfortunately, the most unavoidable difficulty which the pupil has to encounter on the commencement, and will in every case be best taught by a master; but as these lessons may in all probability fall into the hands of some who do not possess the advantages of oral instruction, some directions as to the best method of tuning appear to be indispensable. Observe, therefore, that the Spanish Guitar is tuned by fourths, except the second string, which should be only an interval of a third above the third string, and that the six open strings, when correctly tuned, should sound the following notes.



- 1st. Tune the string A by an A tuning fork, or A of the Piano Forte.
- 2d. Put one finger on the 5th fret which makes D, and tune the string D in unison with the 5th string.
- 3d. Put one finger on the 5th fret of the string D, and tune the string G in unison.
- 4th. Put one finger on the 4th fret of the string G, and tune the string B in unison.
- 5th. Put the finger on the 5th fret of the string B, and tune the string E in unison.
- 6th. Tune the 6th string E with the 1st or E string to the double octave. The octaves must then be compared with each other to prove that the Guitar is in perfect tune. See Example.

Example.

Open Strings.

Octaves.

NATURAL GAMUT, or SCALE, Ascending and Descending.

The Bars mark the change of String.

6th String. 5th. 4th. 3d. 2d. 1st. 1st. 2d. 3d. 4th. 5th. 6th.

E A D G B E E B G D A E

Open String.

Gamut.

Ascending.

Descending.

EXERCISES.

To learn to read the Notes in the First Position.

EXERCISE, No. 1.

MODERATO.

EXERCISE, No. 2.

MODERATO.

EXERCISES on the DIFFERENT ARPEGGIOS.

FOR THE RIGHT HAND.

In the following Arpeggio passages the thumb is indicated by a cross, × the 1st finger by the figure 1, the 2d finger by the figure 2, and the 3d by the figure 3, The little or 4th finger must always rest on the sound-board.

The image displays five staves of musical notation, numbered 1 to 5, for arpeggio exercises. Each staff is written in treble clef with a common time signature (C). The exercises are as follows:

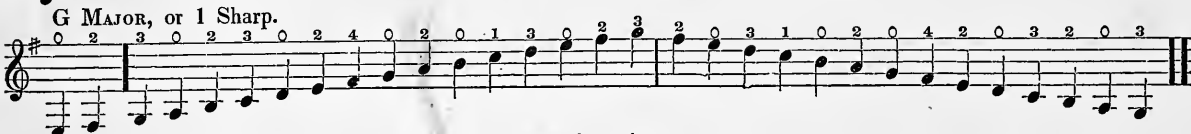
- Staff 1:** Features a sequence of chords and arpeggios. Fingerings are indicated by numbers (1, 2, 3) and crosses (×) for the thumb. The exercise is divided into three measures by double bar lines.
- Staff 2:** Shows a continuous arpeggio pattern across the staff. Fingerings are indicated by numbers (1, 2, 3) and crosses (×) for the thumb.
- Staff 3:** Displays a series of chords and arpeggios. Fingerings are indicated by numbers (1, 2, 3) and crosses (×) for the thumb.
- Staff 4:** Presents a sequence of chords and arpeggios. Fingerings are indicated by numbers (1, 2, 3) and crosses (×) for the thumb.
- Staff 5:** Shows a continuous arpeggio pattern across the staff. Fingerings are indicated by numbers (1, 2, 3) and crosses (×) for the thumb.

SCALES OF THE DIFFERENT KEYS.

C MAJOR, or Natural Key.



G MAJOR, or 1 Sharp.



D MAJOR, or 2 Sharps.



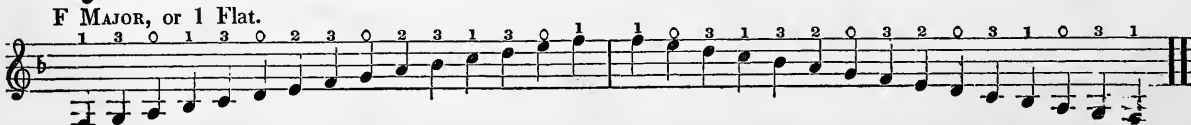
A MAJOR, or 3 Sharps.



E MAJOR, or 4 Sharps.



F MAJOR, or 1 Flat.



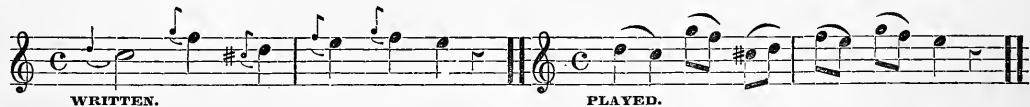
Of the SLUR, APPOGGIATURA, and TRILL.

Two or more notes played successively, of which only the first is made to vibrate by the right hand, and the others by the mere pressure of the fingers of the left hand, are called Slurred notes. See Example.

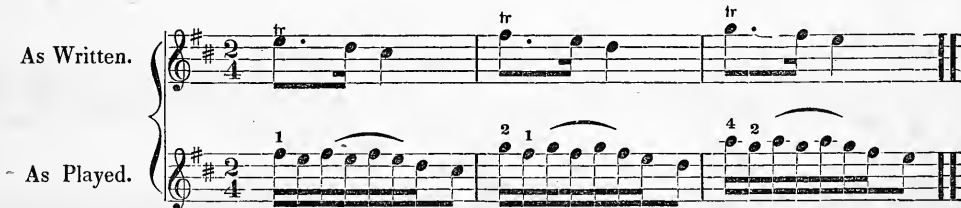
The first note only to be struck.



APPOGGIATURAS, or small notes, take half the value from the principal note which follows them. They require great management to execute with all the expression of which they are capable. They are generally played the same as Slurs, giving an impulse to the small note with the right hand, and making the principal note sound with the left hand.



The TRILL, or SHAKE, is a useful ornament, but which requires practice to be effected upon the Guitar. The common Trill, thus tr, is made by quickly moving the note above to the succeeding one. See Example.



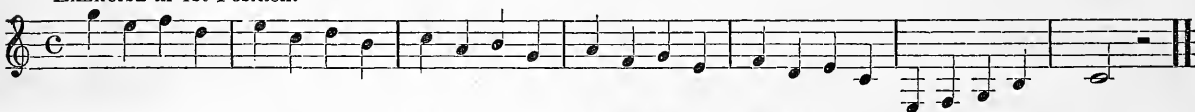
This Example of the Trill is very useful for learning to make the Shake with all the fingers of the left hand, and is intended for daily practice.

There are twelve positions on the Finger-Board of the Guitar; among those there are five which are called principal positions, as they are most in use, and a knowledge of them is sufficient to get acquainted with the others. These positions are the 1st, 4th, 5th, 7th, and 9th. There are the same number of positions as there are frets on the finger-board. It is the 1st finger that determines the position in which the hand is; thus, when the 1st finger is placed on the 1st fret, the hand is in the 1st position, and so on with the other positions. The study of the Gamut and Exercises in the five principal positions above named will be found sufficient for the purpose, and of paramount importance.

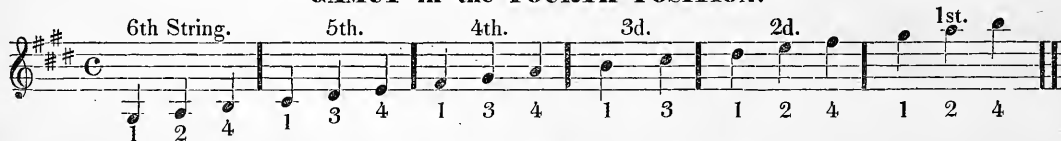
NATURAL GAMUT, or FIRST POSITION.



EXERCISE in 1st Position.



GAMUT in the FOURTH POSITION.



EXERCISE in the 4th Position.





BADEN POLKA.



CARLOTTA GRIS'S POLKA.



THE ALPINE MARCH.



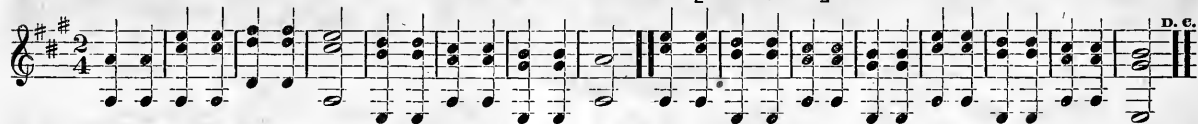
COTILLON.



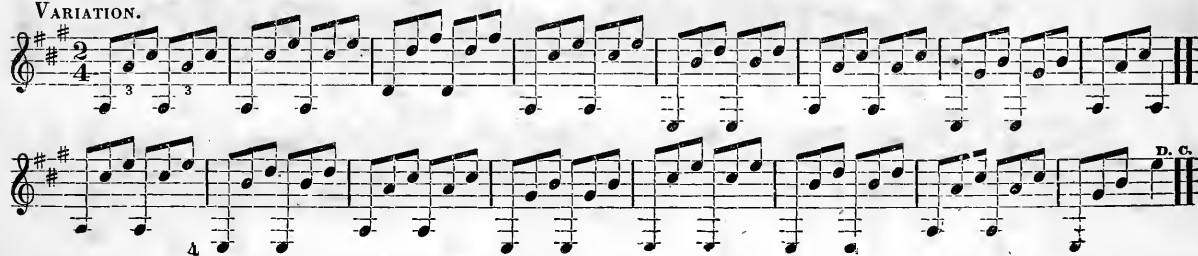
SWISS AIR.



FRENCH AIR. [A, B, C.]



VARIATION.



LA CACHUCHA.

The musical score for "LA CACHUCHA" is written in 3/4 time and consists of five staves. The first staff begins with a piano (*p*) dynamic marking. The melody is primarily composed of eighth and sixteenth notes, often grouped in beamed patterns. The accompaniment consists of a steady bass line of half notes. The second staff continues the melody and accompaniment, ending with a double bar line. The third and fourth staves feature a more complex, rhythmic melody with many beamed sixteenth notes, while the bass line remains a steady half-note accompaniment. The fifth staff concludes the piece with a forte (*f*) dynamic marking, showing a change in the bass line to include some chords and a final melodic phrase.

A handwritten musical score on five staves, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The first staff contains a series of chords and single notes, with a dynamic marking of *p* (piano) appearing in the second measure. The second staff continues the melodic and harmonic development, featuring a *p* marking in the third measure. The third staff shows a continuation of the piece, with a *p* marking in the fourth measure. The fourth staff introduces a *ff* (fortissimo) marking in the fifth measure, indicating a change in volume. The fifth staff concludes the piece with a final chord and a double bar line. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The first staff contains a series of chords and single notes, with a dynamic marking of *p* (piano) appearing in the second measure. The second staff continues the melodic and harmonic development, featuring a *p* marking in the third measure. The third staff shows a continuation of the piece, with a *p* marking in the fourth measure. The fourth staff introduces a *ff* (fortissimo) marking in the fifth measure, indicating a change in volume. The fifth staff concludes the piece with a final chord and a double bar line. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.

A WET SHEET AND A FLOWING SEA.

A wet sheet and a flow - ing sea, And a wind that follows fast, And

The first system of the musical score for 'A Wet Sheet and a Flowing Sea'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are: 'A wet sheet and a flow - ing sea, And a wind that follows fast, And'.

fills the white and rust - ling sail, And bends the gal - lant mast. And bends the gal - lant

The second system of the musical score. The vocal line continues with the lyrics: 'fills the white and rust - ling sail, And bends the gal - lant mast. And bends the gal - lant'. The piano accompaniment continues with the same key signature and time signature.

mast, my boys, While, like an eagle free, A - way our good ship flies, And leaves Co -

The third system of the musical score. The vocal line continues with the lyrics: 'mast, my boys, While, like an eagle free, A - way our good ship flies, And leaves Co -'. The piano accompaniment continues with the same key signature and time signature.

- lum - bia on our lee. O, give me a wet sheet, a flow - ing sea, And a wind that follows

fast, And fills the white and flow - ing sail, And bends the gal - lant mast.

2.

O, for a soft and gentle wind,
 I heard a fair one say;
 But give to me the roaring breeze,
 And white waves heaving high;
 And white waves heaving high, my boys,
 The good ship light and free;
 The world of waters is our home,
 And merry men are we.
 Give me, &c.

3.

There's tempest in yon horned moon,
 And lightning in yon cloud;
 And hark the music, mariners,
 The wind is piping loud!
 The wind is piping loud, my boys!
 The lightning flashes free;
 While the hollow oak our palace is,
 Our heritage the sea!
 Give me, &c.

MY HEART AND LUTE.

ANDANTE.

I give thee all, I can no more, Tho' poor the off·'ring be; My

heart and lute are all the store That I can bring to thee. A lute whose gen - le

song re - veals The soul of love full well; And, bet - ter far, a heart that feels Much

more than lute could tell. I give thee all, I can no more, Tho' poor the off-'ring

be; My heart and lute are all the store That I can bring to thee.

2.

Though love and song may fail, alas!
 To keep life's clouds away,
 At least 'twill make them lighter pass,
 Or gild them if they stay.
 If ever care his discord flings
 O'er life's enchanted strain,
 Let love but gently touch the strings.
 'Twill all be sweet again!
 I give thee all, &c.

GAYLY THE TROUBADOUR.

LIVELY.

Gay - ly the Troubadour touched his gui -

- - tar, When he was hast-en-ing home from the war; Sing - ing, "From

Pal - es - tine Hith - er I come; Ladye love! la - dye love! Welcome me

home." Sing - ing, "From Pal - es - tine Hith - er I come, Ladye love!

la - dye love! Welcome me home."

2.

She, for the Troubadour,
 Hopelessly wept;
 Sadly she thought of him
 When others slept,
 Singing, "In search of thee
 Would I might roam,
 Troubadour! Troubadour!
 Come to thy home."
 Singing, &c.

3.

Hark! 'twas the Troubadour
 Breathing her name;
 Under the battlements
 Softly he came,
 Singing, "From Palestine
 Hither I come!
 Ladye love! ladye love!
 Welcome me home!"
 Singing, &c.

TWERE VAIN TO TELL THEE.

ALLEGRETTO
MODERATO.

Twere vain to tell thee all I

feel, Or say for thee I'd die, Or say for thee I'd die; I find that words will but con -

- ceal What my soul would wish to sigh. Ah! - well a day, The sweetest

melo-dy Could nev-er, never say One half my love for thee, Then let me si-lent-ly re-

- - veal What my soul would wish to sigh.

2.

Thou'st often called my voice a bird's,
 Whose music, like a spell,
 Could change to rapture e'en the words
 Of our slow and sad farewell!
 Ah, well a day, &c

THE LAST ROSE OF SUMMER

ANDANTINO.

f 'Tis the

last rose of summer Left bloom - ing a - lone; All her love - ly com -

- panions Are fa - ded and gone; No flower of her kindred, No

rose - bud is nigh, To re - flect back her blushes, Or give sigh for

sigh.

2.

I'll not leave thee, thou lone one,
 To pine on the stem,
 Since the lovely are sleeping,
 Go sleep thou with them.
 Thus kindly I scatter
 Thy leaves o'er thy bed,
 Where thy mates of the garden
 Lie scentless and dead.

3.

So soon may I follow,
 When friendships decay,
 And from love's shining circle
 The gems drop away;
 When true hearts lie withered,
 And fond ones are flown,
 O, who would inhabit
 This bleak world alone!

THE MISTLETOE BOUGH.

MODERATO
ESPRESSIVO.

The mistletoe hung in the cas - tle hall, The holly-branch shone on the old oak wall, And the

p

This system contains the first two staves of music. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef. The tempo and mood are indicated as 'MODERATO ESPRESSIVO.' The lyrics are written below the upper staff. A piano dynamic marking 'p' is placed below the first measure of the lower staff.

baron's retainers were blithe and gay, And keeping their Christmas ho - ly - day; The baron beheld with a

This system contains the next two staves of music, continuing the melody and accompaniment from the first system. The lyrics continue below the upper staff.

father's pride, His beau - ti - ful child, - young Lov - el's bride; While she, with her bright eyes,

This system contains the final two staves of music on this page. The melody in the upper staff concludes with a final cadence. The lyrics conclude below the upper staff.

seemed to be The star of the good - ly com - pa - ny. O, the mis - tle - toe

bough! O, the mistle - toe bough!

fp

2.

"I am weary of dancing now," she cried,
 "Here tarry a moment; I'll hide, I'll hide!
 And, Lovel, be sure thou'rt the first to trace
 The clue to my secret lurking place."
 Away she ran; and her friends began
 Each tower to search, and each nook to scan;
 And young Lovel cried, "O, where dost thou hide?
 I'm lonesome without thee, my own dear bride"

O the mistletoe bough

3.

They sought her that night, and they sought her next day,
 And they sought her in vain, when a week passed away,
 In the highest, the lowest, the loneliest spot,
 Young Lovel sought wildly, but found her not!
 And years flew by; and their grief at last
 Was told as a sorrowful tale long past;
 And when Lovel appeared, the children cried,
 "See, the old man weeps for his fairy bride!"
 O, the mistletoe bough!

SHE WORE A WREATH OF ROSES.

ANDANTE.

She wore a wreath of ro - ses The night that first we met; Her love - ly face was

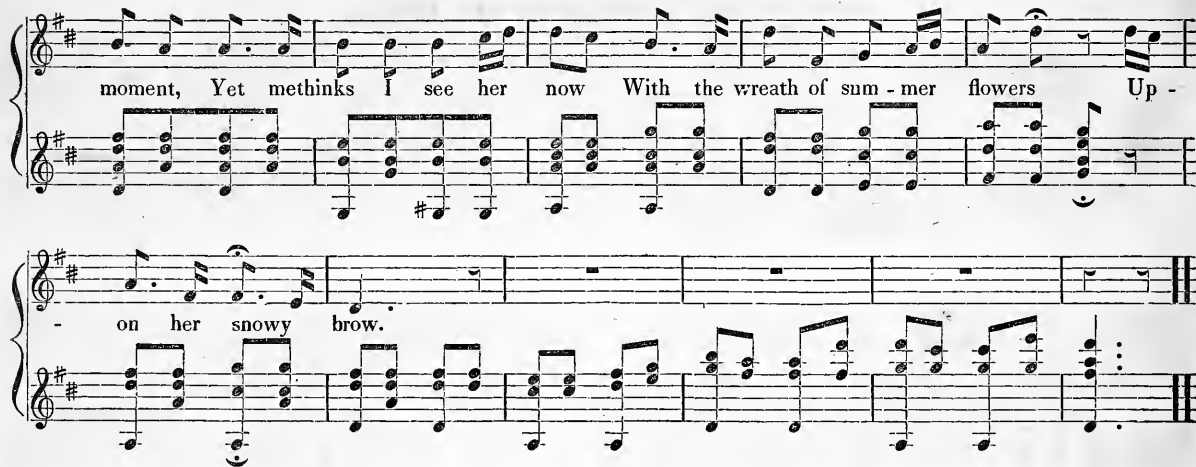
The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment line, both in 2/4 time with a key signature of one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are written below the vocal line.

smil - ing Beneath her curls of jet; Her footstep had the lightness, Her voice the joyous

The second system of musical notation. The vocal line continues with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with a half note D3, followed by quarter notes E3, F#3, and G4. The lyrics are written below the vocal line.

tone, The tokens of a youthful heart, Where sorrow is unknown; I saw her but a

The third system of musical notation. The vocal line continues with a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with a half note A3, followed by quarter notes B3, C4, and D4. The lyrics are written below the vocal line.



2.

A wreath of orange blossoms,
 When next we met, she wore,
 Th'expression of her features
 Was more thoughtful than before,
 And standing by her side was one
 Who strove, and not in vain,
 To soothe her, leaving that dear home
 She ne'er might view again.
 I saw her but a moment,
 Yet methinks I see her now
 With the wreath of orange blossoms
 Upon her snowy brow.

3.

And once again I see that brow;
 No bridal wreath is there;
 The widow's sombre cap conceals
 Her once luxuriant hair;
 She weeps in silent solitude,
 And there is no one near
 To press her hand within his own,
 And wipe away a tear.
 I see her broken-hearted;
 Yet methinks I see her now
 In the pride of youth and beauty,
 With a garland on her brow.

OFT IN THE STILLY NIGHT.

AFFETTUOSO.

Oft in the still - y night, Ere slumber's chain has bound me,

Fond mem - 'ry brings the light Of oth - er days a - round me : The smiles, the tears, Of

childhood's years, The words of love then spo - ken ; The eyes that shone, Now dimm'd and gone, The

cheerful hearts now - bro - ken! Thus, in the stilly - night, Ere slumber's chain has

bound me, Sad memory brings the light Of other days a - round me!

2.

When I remember all
 The friends so linked together,
 I've seen around me fall,
 Like leaves in wintry weather,
 I feel like one
 Who treads alone
 Some banquet hall deserted,
 Whose lights are fled,
 Whose garland's dead,
 And all but he departed!
 Thus in the stilly night, &c

THE DREAM IS PAST.

ANDANTE
CON
ESPRESSIONE.

The dream is past, and with it fled The hopes that once my passion fed; And

This system contains the first line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo and expression markings are 'ANDANTE CON ESPRESSIONE.' The lyrics 'The dream is past, and with it fled The hopes that once my passion fed; And' are written below the vocal staff.

darkly die, 'mid grief and pain, The joys which gone come not a - gain. My soul in si - lence,

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics 'darkly die, 'mid grief and pain, The joys which gone come not a - gain. My soul in si - lence,' are written below the vocal staff.

and in tears, Has cherished now, for many years, A love for one who does not know The

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics 'and in tears, Has cherished now, for many years, A love for one who does not know The' are written below the vocal staff.

thoughts that in my bosom glow. O! cease, my heart; thy throbbing hide; An-oth-er soon will

be his bride; And hope's last faint, but cheering ray, Will then for-ev-er pass a-way.

2.

They cannot see the silent tear
 That falls unchecked when none are near;
 Nor do they mark the smothered sigh
 That heaves my breast when they are by.
 I know my cheek is paler now,
 And smiles no longer deck my brow;
 'Tis youth's decay; 'twill soon begin
 To tell the thoughts that dwell within.
 O! let me rouse my sleeping pride,
 And from his gaze my feelings hide;
 He shall not smile to think that I,
 With love for him, could pine and die!

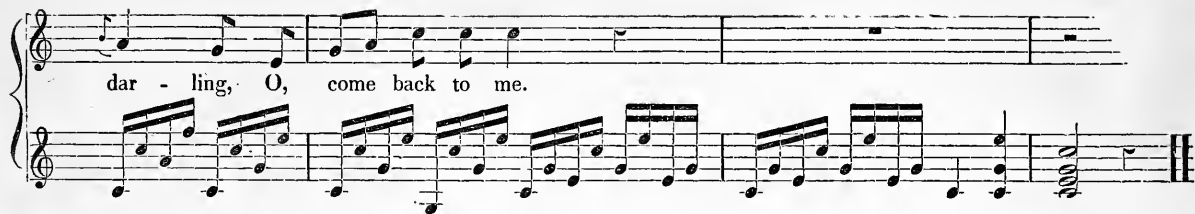
THE ANGEL'S WHISPER

ANDANTE.

A ba - by was sleep - ing, Its

moth - er was weep - ing, For her hus - band was far on the wild raging sea ;

And the tem - pest was swelling Round the fish - er - man's dwelling, And she cried, "Dermot,



2.

Her beads while she numbered,
The baby still slumbered,
And smiled in her face as she bended her knee:
"O! blest be that warning,
My child, thy sleep adorning,
For I know that the angels are whispering to thee.

3.

"And while they are keeping
Bright watch o'er thy sleeping,
O! pray to them softly, my baby, with me;
And say thou would'st rather
They'd watch o'er thy father;
For I know that the angels are whispering with thee."

4.

The dawn of the morning
Saw Dermot returning;
And the wife wept with joy her babe's father to see,
And, closely caressing
Her child with a blessing,
Said, "I knew that the angels were whispering with thee"

I HAVE COME FROM A HAPPY LAND.

JOYOUSLY.

The first system of the musical score is written for a piano accompaniment in treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The bass line consists of a series of chords: G2-B2, A2-C3, B2-D3, and C3-E3. The system ends with a double bar line.

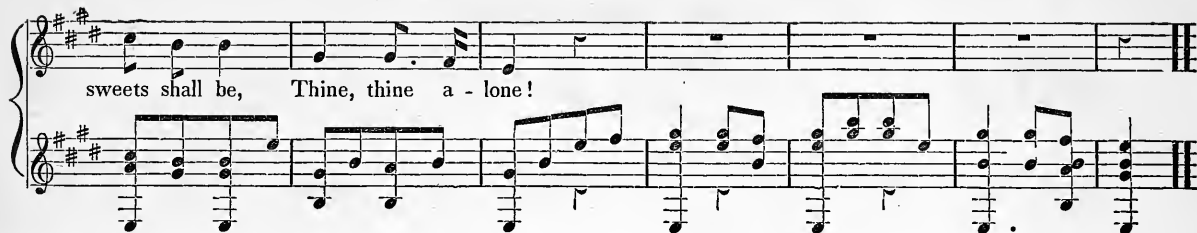
I have come from a

The second system continues the piano accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass line continues with chords: G2-B2, A2-C3, B2-D3, and C3-E3. The system ends with a double bar line.

happy land, Where care is unknown; I have part - ed a merry band, To make thee mine

The third system continues the piano accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The bass line continues with chords: G2-B2, A2-C3, B2-D3, and C3-E3. The system ends with a double bar line.

own. Haste! haste! fly with me, Where love's banquet waits for thee! Thine its



2.

The summer has its heavy cloud,
 The rose leaf will fall;
 But in our home joy wears no shroud,
 Never does it pall;
 Each new morning ray
 Leaves no sigh for yesterday,
 No sigh passed away
 Would we recall.

3.

Is trouble on thy youthful brow?
 Sorrow on thy soul?
 O, heed them not who for thee now
 Wreath the midnight bowl:
 There you'll seek in vain
 For a balm to banish pain;
 Nought your lip can drain
 Will grief control

4.

But the touch of a gentle hand
 Trouble can remove;
 And pain will cease when lightly fanned
 By the breath of love!
 And, when fond hearts beat
 Together, sorrow must retreat,
 Touched by music meet
 For realms above.

5.

Then hence to the happy land
 Where care is unknown,
 And, first in a merry band,
 I'll make thee my own!
 Haste! haste! fly with me,
 For love's banquet waits for thee!
 Thine its sweets shall be.
 And thine alone!

HOME, SWEET HOME.

ANDANTE.

The first system of the musical score is for the first line of the song. It features a treble and bass staff with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'ANDANTE.' The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Mid pleas - ures and pal - a - ces though we may roam, Be it

The second system of the musical score continues the melody and accompaniment. The lyrics are: ev - er so hum - ble, there's no place like home; A charm from the

The third system of the musical score concludes the phrase. The lyrics are: skies seems to hal - low us there, Which, seek through the world, is ne'er

PIU LENTO.

met with else - where. Home! Home! sweet, sweet

TEMPO.

home! there's no place like home! there's no place like home!

2.

An exile from home, splendor dazzles in vain;
 O! give me my lowly thatched cottage again;
 The birds, singing gayly, that came at my call;
 Give me them, with the peace of mind, dearer than all
 Home! sweet home! there's no place like home!

THE PIRA' E'S SERENADE.

2. Forgive my rough mood unac - customed to sue, I woo not, perhaps, as your

CON SPIRITO.

1. My boat's by the tower, my barque's in the bay, And both must be gone ere the

land lov - ers woo, My voice has been tuned to the notes of the gun, That startle the deep when the

dawning of day; The moon's in her shroud but to guide thee a - far; On the deck of the dar - ing's a

combat's begun, And heavy and hard is the grasp of that hand, Whose glove has been ev - er the

love-lighted star; Then wake, la - dy, wake, I am waiting for thee, And this night, or nev - er, my

guard of our band. Then wake, &c.

bride thou shalt be. Then wake, la - dy, wake, I am waiting for thee, And this night, or nev - er, my

bride thou shalt be.

3.

O! islands there are on the face of the deep,
Where the leaves never change, and the skies never weep,
And there, if thou wilt, our love bower shall be,
When we leave for the green wood our home on the sea,
And there thou shalt sing of the deeds that were done,
When we loos'd the last blast, and the last battle won.
Then wake, lady, wake, &c.

4.

O, haste, lady, haste! for the fair breezes blow,
And my ocean bird poises her pinions of snow;
Now fast to the lattice these silken cords twine,
They are meet for such feet and such fingers as thine.
The signal, my mates—ho! hurrah for the sea!
This night, and forever, my bride thou shalt be.
The signal, my mates, &c.

RORY O'MOORE.

ALLEGRETTO
CON
SPIRITO.

Young Ro-ry O'Moore courted Kathaleen Bawn, He was bold as a hawk, and she
"O! jewel," says Ro-ry, "that same is the way You've thrated my heart for this

soft as the dawn; He wished in his heart pret-ty Kathleen to please, And he
ma-ny a day, And 'tis plazed that I am, and why not, to be sure! For 'tis

thought the best way to do that was to tease. "Now, Ro-ry, be ai-sy," sweet
all for good luck," says bold Ro-ry O'Moore.

FINE.

Kathleen would cry, Re - proof on her lip, but a smile in her eye, "With your

tricks I don't know in troth what I'm about, Faith you've teased till I've put on my cloak in - side out."

DA CAPO.

2.

"Indeed, then," says Kathleen, "don't think of the like,
For I half gave a promise to soothing Mike;
The ground that I walk on he loves, I'll be bound."
"Faith," says Rory, "I'd rather love you than the ground.
"Now, Rory, I'll cry if you don't let me go;
Sure I dream every night that I'm hating you so."
"O," says Rory, "that same I'm delighted to hear,
For dhramas always go by contraries, my dear;
O, jewel, keep dreaming that same till you die,
And bright morning will give dirty night the black lie;
And 'tis pleased that I am, and why not, to be sure,
Since 'tis all for good luck," says bold Rory O'Moore.

3.

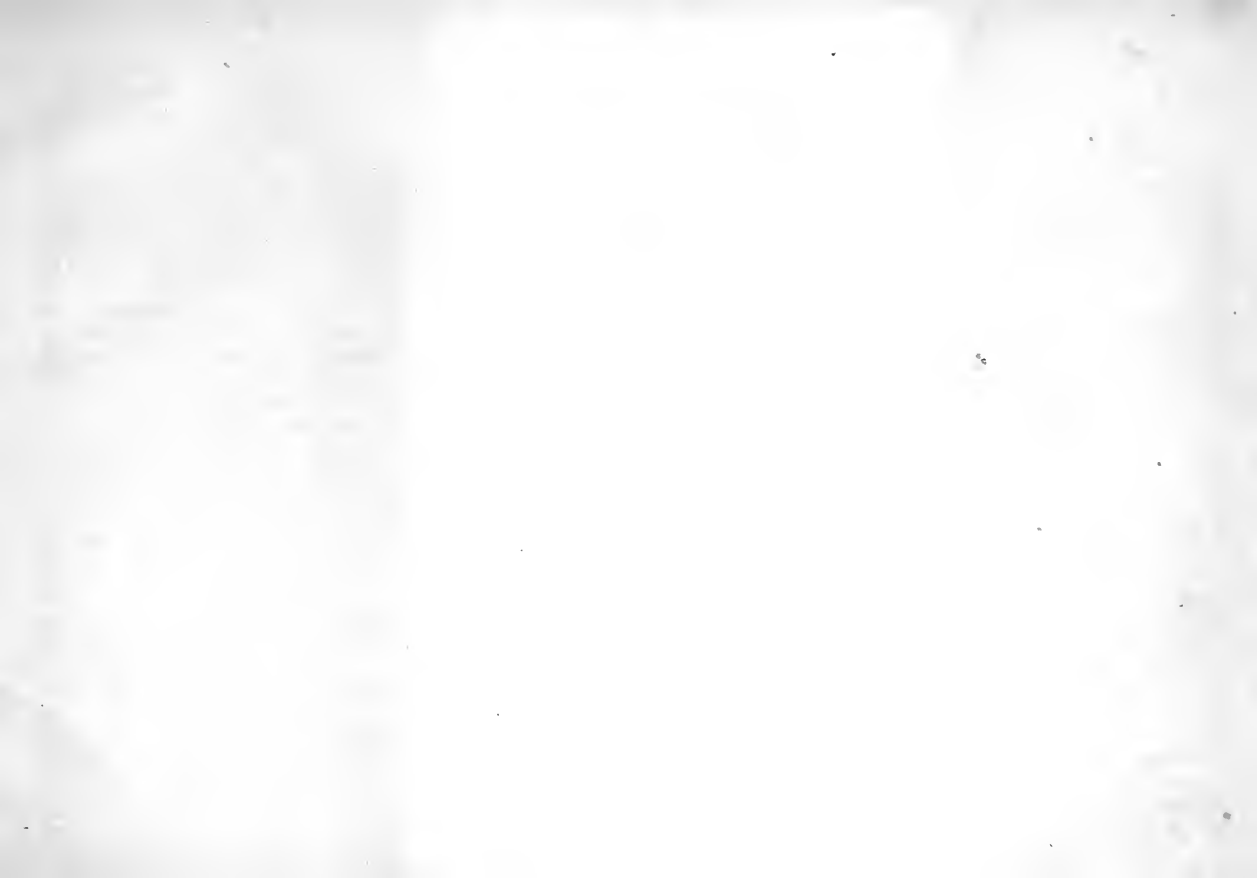
"Arrah, Kathleen, my darlint, you've teased me enough;
And I've thrashed for your sake Dinny Grimes and Jim Duff,
And I've made myself drinking your health quite a baste,
So I think, after that, I may talk to the priest."
Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck;
And he looked in her eyes that were beaming with light,
And he kissed her sweet lips—don't you think he was right?
"Now Rory, leave off, sir; you'll hug me no more;
That's eight times to-day that you've kissed me before."
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

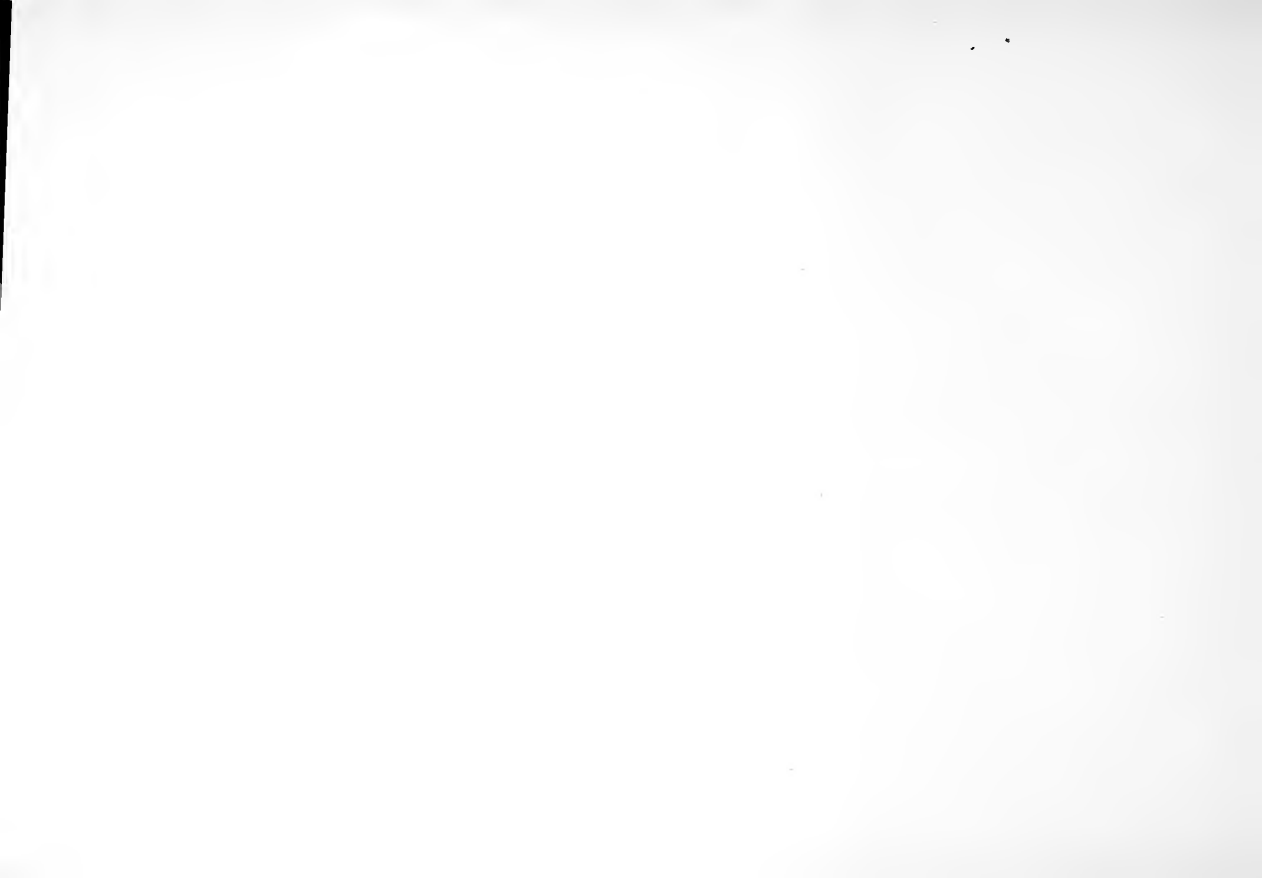
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